John J. Arnold, La.

LOYOLA UNIVERSITY BULLETIN

Volume XVIII September 1936 No. 6

COLLEGE OF MUSIC

New Orleans Conservatory of Music and Dramatic Art

CATALOGUE

1935 - 1936

ANNOUNCEMENTS

1936 -- 1937

LOYOLA UNIVERSITY
6363 St. Charles Avenue
NEW ORLEANS, LA.

B
8.2
3.3
7.6
Set II

Published Bi-Monthly. Entered as Second-Class Matter April 27, 1925, at the Post Office at New Orleans, La., under the Act of August 24, 1912.

Loyola University, Incorporated April 15, 1912. Authorized to grant degrees by The General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is
"Loyola University, New Orleans, La."

All donations, endowments, legacies, bequests, etc., should be made under this title.

Ad Majorem Dei Gloriam

LOYOLA UNIVERSITY

COLLEGE OF MUSIC

New Orleans Conservatory of Music and Dramatic Art

The College of Music of Loyola University is a member of the National Association of Schools of Music and is accredited by that organization. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the published regulations of the National Association of Schools of Music.

6363 St. Charles Avenue

New Orleans, La.

1936

JULY

S	M	T	W	T	F	S
....	....	....	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	....
....	....	....	....	....	....	....

AUGUST

S	M	T	W	T	F	S
....	....	....	....	....	....	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	....	....	....	....	....

SEPTEMBER

S	M	T	W	T	F	S
....	....	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	....	....	....
....	....	....	....	....	....	....

OCTOBER

S	M	T	W	T	F	S
....	....	....	....	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31
....	....	....	....	....	....	....

NOVEMBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	29	20	21
22	23	24	25	26	27	28
29	30	....	....	....	....	....
....	....	....	....	....	....	....

DECEMBER

S	M	T	W	T	F	S
....	....	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	....	....
....	....	....	....	....	....	....

1937

JANUARY

S	M	T	W	T	F	S
....	....	....	....	....	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31	....	....	....	....	....	....

FEBRUARY

S	M	T	W	T	F	S
....	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	....	....	....	....	....	....
....	....	....	....	....	....	....

MARCH

S	M	T	W	T	F	S
....	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	....	....	....
....	....	....	....	....	....	....

APRIL

S	M	T	W	T	F	S
....	....	....	....	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	....
....	....	....	....	....	....	....

MAY

S	M	T	W	T	F	S
....	....	....	....	....	....	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	....	....	....	....	....

JUNE

S	M	T	W	T	F	S
....	....	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	....	....	....
....	....	....	....	....	....	....

LOYOLA UNIVERSITY

CALENDAR

First Semester, 1936-1937

Sept. 11, Friday	Examinations for Entrance and for Removal of Conditions.
September 14, Monday	Registration of Freshmen.
Sept. 15, Tuesday	Registration of Upper Classmen.
Sept. 16, Wednesday	First Semester Recitations Begin.
Sept. 29, Tuesday	Mass of the Holy Ghost.
Nov. 25, Wednesday	Thanksgiving Recess Begins, 5 P. M.
Nov. 30, Monday	Classes Resumed, 8 A .M.
Dec. 8, Tuesday	Feast of the Immaculate Conception
Dec. 22, Tuesday	Christmas Recess Begins, 5 P. M.
Jan. 4, Monday	Classes Resumed, 8 A. M.
Jan. 20, Wednesday	Semester Examinations Begin.

Second Semester, 1937

Jan. 27, Wednesday	Second Semester Recitations Begin.
Feb. 5. Friday	Mardi Gras Recess Begins, 5 P. M.
Feb. 10, Wednesday	Classes Resumed, 8 A. M.
Feb. 17, Wednesday	Annual Retreat Begins.
Feb. 20, Saturday	Annual Retreat Closes.
Feb.24, Wednesday	Examinations for Removal of Conditions.
March 24, Wednesday	Easter Recess Begins. 5 P. M.
March 30, Tuesday	Classes Resumed, 8 A. M.
March 31, Wednesday	Applications for Degrees.
April 9, Friday	Senior Theses Due.
May 8. Thursday	Ascension Day—No Classes.
May 26, Wednesday	Final Examinations Begin.
June 4, Friday	Second Semester Ends.
June 6, Sunday	Baccalaureate Services.
June 7, Monday	Commencement Exercises.
June 10, Thursday	Registration for Summer School Begins.
June 14, Monday	Summer School Recitations Begin.
July 30, Friday	Closing of Summer School.

COLLEGE OF MUSIC

Affiliated in 1932

OFFICERS OF ADMINISTRATION

Very Rev. John W. Hynes, S.J., *President of the University*

Rev. James A. Greeley, S.J., *Dean of Faculties*

Ernest E. Schuyten, Mus.D., *Dean of the College of Music*

*Rev. Henry Tiblier, S.J., *Regent*

Mary M. Scott, *Secretary of the Faculty*

Margaret E. Carey, *University Registrar*

Eudolie Connor, *Registrar of the College of Music*

Guy Knobloch, *Bursar of the University*

---

*Resigned.

OFFICERS OF INSTRUCTION

Guy F. Bernard, B.Mus. 2302 Audubon Street

Associate Professor of Analysis and Appreciation.—B.Mus., 1935, Loyola University.

Mary M. Conway, B.Mus. 3707 Dryades Street

Professor of School Music (1932.)—B.Mus., New Orleans Conservatory of Music; studied under C. O. Weber, Frank Simms, George Veazie, Rosseter Cole.

Michael Cupero, B.Mus. 1714 Seventh Street

Assistant Professor of Brass Instruments (1932).—B.Mus., Loyola University, 1933; Director of University Band, 1930 to date.

Rosalie Passalaqua Duvic, B.Mus. 1910 Gen. Pershing Street

Assistant Professor of Theory (1932).—B.Mus., New Orleans Conservatory of Music, 1929; Diploma in Violin, ibid., 1926; member of Phi Beta, National Professional Fraternity.

Ferdinand Dunkley. 1915 Calhoun Street

Professor of Organ, Theory and Composition (1934).—*Fellow of the* Royal College of Organists, London, American Guild of Organists; studied at Royal College of Music, London; prize winner for Orchestral Suite, London; Certificate in Counterpoint, Trinity College, London.

Otto Finck. 1227 Esplanade Avenue

Instructor of Violincello—Graduate Conservatory Strasbourg.

Andrée J. de Chateauneuf, B.Mus. 1303 Octavia Street

Assistant Professor of Solfeggio (1932).—B.Mus., New Orleans Conservatory of Music, 1926; diploma from the Sorbonne, University of Paris, 1928.

Eve Grippon. 4430 La Salle Street

Professor of Opera (1933).—Graduate, Conservatoire National, Paris; first lyric soprano, Royal Opera, Convent Garden, London; Opera National de Paris; Theatre Royal de la Monnaie, Bruxelles; Royal Opera, Madrid; Theatre Royal du Casino, Monte Carlo; Manhattan Opera, New York; French Opera, New Orleans.

Lucienne Lavedan, B.A.

Instructor of Harp.—B.A., Dominican College, 1917; studied at the New England Conservatory, Boston; harpist with the People's Civic Symphony, Boston; appeared as soloist with the Chicago Civic Orchestra.

Mariette Alfonso McMurray, B.Mus. 1532 Philip Street

Associate Professor of Voice (1936).—B.Mus., New Orleans Conservatory, 1923; Post-graduate studies in voice, New York, under W. S. Brady and Frank La Forge; in Paris under Valdimar Bernardi; operatic training under Emma Calve; choir soloist, Madison Avenue Church, New York; operatic debut at the Opera Comique in Madame Butterfly, 1932.

William Norman Marbut, B.Mus. 3421 Iberville Street

Assistant Professor of Reed Instruments (1934).—B.Mus., Loyola College of Music, 1933; Supervisor of Music, Warren Easton High School.

Mary V. Molony 3426 Chestnut Street

Professor of Organ and Piano (1932).—Studied piano under Carl Weiss and Otto Weber; Theory under Carl Weiss and Ferdinand Dunkley; Organ, Irene Wiggins Campbell and Ferdinand Dunkley; Choir Directress and Artist Accompanist.

Ella de los Reyes, B.Mus. 1407 Adams Street

Associate Professor of Violin and Theory (1932).—B.Mus., New Orleans Conservatory of Music, 1927; Diploma for Violin, 1922; member of Phi Beta, National Music Fraternity; Lena Little Medal, 1927.

Cora Marion Sadler, B.Mus. 8219 Hickory Street

Assistant Professor of Theory (1932).—B.Mus., New Orleans Conservatory of Music, 1929; Lena Little Medal, 1929; Diploma in Piano, 1931.

Eugenie Wehrmann-Schaffner 2320 Magazine Street

Professor of Piano (1932).—Studied in Europe under Moskowski, Pugno and Wurmser.

Emile J. Schillio, B.Mus. 3203 Milan Street

Assistant Professor of Theory (1936).—B.Mus., Loyola University.

Ernest E. Schuyten, Mus.D. 1476 Calhoun Street

Dean of School of Music and Professor of Violin, Theory and Composition (1932).—Graduate Royal Conservatory, Belgium, 1900; Royal Conservatory, Antwerp, 1903; Mus.D., New Orleans Conservatory, 1924; Artist teacher, Louisiana State University, 1932-1933; Conductor, New Orleans Symphony Orchestra, 1917.

Mary M. Scott. 1138 Washington Avenue

Professor of Piano (1932).—Studied pianoforte under Otto Weber; graduate, Leipsic University; studied at Paris Conservatory.

Elisabeth Wood. 1738 Milan Street

Professor of Voice (1932).—Studied under Robert Lawrence, Florian Schaffter, Isadore Luckatona, Louis Koemmenich; concertized twelve years, including appearances with New York Philharmonic and Baltimore Symphony; member judging committee, National League of America.

THE COLLEGE OF MUSIC

GENERAL STATEMENT

History

The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school of music in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans, whose names now appear on the faculty of the Conservatory.

Dr. Schuyten pursued his collegiate studies at the Athénée Royal, in Antwerp, and his higher studies of music at the Conservatoire Royal, in Brussels, from which institution he graduated in 1900 as a violinist. Later he did special studies in composition at the Royal Conservatory of Brussels.

For several years head of the violin department of the H. Sophie Newcomb College, Dr. Schuyten resigned from the institution to found the New Orleans Conservatory of Music and Dramatic Art.

In September, 1932, the New Orleans Conservatory of Music and Dramatic Art affiliated with Loyola University and became the College of Music of Loyola University.

Scholarships

The Mary B. Scott Memorial Scholarships.

One for Theoretical and Collegiate course.

One in Pianoforte.

Phi Beta Scholarship for Theoretical courses only.

Scholarship applications will receive consideration only if properly made.

Application blanks can be obtained from the office of the Registrar and should be returned to that office not later than July 15th.

MUSICAL ORGANIZATIONS

LOYOLA UNIVERSITY SYMPHONY ORCHESTRA

The Conservatory Symphony Orchestra, E. E. Schuyten conductor, is a complete organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership in the orchestra is compulsory upon all students selected by the conductor. It affords them an invaluable opportunity for acquiring the technique of orchestra playing and familiarizes them with the classic and modern repertoire of the orchestra of today. In the public concerts, advanced students are given the opportunity to appear as soloists with the orchestra.

LOYOLA UNIVERSITY CHORAL UNION

In this division all Musical Organizations within the University take part and contribute to the presentation of larger Choral and Symphony works combined.

The Alumni of the University are invited to join this organization.

GLEE CLUB

Students of the College of Music are eligible for membership in the Loyola Glee Club. The Glee Club takes an active part in the public entertainments and assemblies of the University.

LOYOLA UNIVERSITY BAND

Membership in the University Band is open to the students of the College of Arts and Sciences if they have the required ability and training. All who become members are expected to be regular and prompt in attendance at the appointed rehearsals.

RADIO

The College of Music has the unique privilege of access to the Loyola University radio station, WWL. Classes in voice training and general radio broadcasting technique are important departments of the College of Music. The advanced students are required to prepare one program a month for broadcasting.

Religious Organization

For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the University Sodality offers many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life, and bi-weekly the Sodality gathers in Louise Thomas Memorial Chapel to recite the office of the Immaculate Conception and receive Holy Communion in a body.

ADMINISTRATIVE PROCEDURE

Entrance Requirements

Graduation from an accredited High School, or an equivalent of fifteen units, is required. Of these fifteen units of High School work, three must be in English, two in foreign languages, one in mathematics, one in science or history and eight in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in High School credits must be made up during the first year of the degree course.

The musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for high school graduation, includes a knowledge of elementary theory which should embrace the subjects of notation, keys and scale construction.

Entrance Examinations

Entrance examinations may be taken free of charge at the time specified during the period of registration. At any other time a fee will be charged for such examination.

Conditional Entrance

Students lacking sufficient preparation in one or two subjects may be accepted in the College of Music if they show sufficient musical talent, but all conditions must be removed within the first school year.

ADVANCED STANDING

Advanced standing in music is given after examination only. Credits in academic courses are subject to the approval of Loyola University.

Transfer of credit is accepted only from institutions of collegiate standing and from approved conservatories which grant degrees.

COURSES OFFERED

The Loyola College of Music offers the following courses:

A four-year course leading to the Degree of Bachelor of Music:

(a) With Voice as a Major.
(b) With an Instrumental Major.
(c) With Composition as a Major.
(d) With School Music as a Major.

CLASSIFICATION OF COURSES

The courses of instruction are classified into three groups:

GROUP I

Applied Music, instrumental or vocal.

GROUP II

Courses in Theory, Literature, History of Music, Methods of Teaching School Music.

GROUP III

Academic Courses offered in the Arts and Sciences department of Loyola University.

GROUP I

Private and class instruction in:

Piano, Violin, Viola, Cello, Organ, Voice and Orchestral Instruments, Orchestra, Chorus, Chamber Music.

GROUP II

Required of all candidates:

Theory, Harmony, Dictation and Sight Reading; History of Music, Form and Analysis.

Required in one or more departments and electives in all other departments:

Counterpoint, Canon Fugue, Contrapuntal and Harmonic Dictation, Orchestration, Composition, Conducting, Chorus or Orchestra, Methods in School Music, in Instrumental School Music, in class instruction of Applied Music.

Practice teaching.

Group III

Required of all:

English, Foreign Language, Psychology.

Required in one or more departments and elective in all departments:

Dramatic Art, Dictation, Aesthetics, Physics and Acoustics, History.

Classification of Students

Students in the College of Music are classified as follows:

(a) *Regular Students.* Candidates for a degree.

(b) *Special Students.* Those who are taking only part of the regular course or applied music only.

A special student must take the examinations in classes in which he is enrolled.

The College reserves the right to terminate its connection with any student at any time, whenever such action may seem advisable, on the grounds of immoral or disorderly conduct, or failure to conform to the rules of the College. The fees of such a student will not be returned.

Degrees

The degree of Bachelor in Music is conferred by Loyola University upon students who have completed an approved four-year course.

Minimum Residence. No candidate will be recommended for the Bachelor of Music degree who has been in residence at this University less than one academic year and who has earned while in residence less than thirty-two hours of credit, which must include courses in Groups I and II.

TUITION AND FEES

All fees must be paid at the beginning of the school year. The tuition may be paid at the beginning of each semester.

At the time of registering, each student must obtain an admit card signed by the Bursar. Unless all indebtedness is promptly paid, no card will be issued and the student will not be admitted to regular classes nor be allowed to take any examinations.

Students who live outside of New Orleans can obtain pleasant rooms in the neighborhood for from $10.00 to $15.00 per month. The University is equipped with a very fine modern cafeteria, where the students can take their meals at reasonable rates. The University does not conduct student dormitories.

Fees

Matriculation (at time of enrollment only)	$ 5.00

	Per Year
Registration fee	$ 5.00
Library fee	5.00
Conservatory fee	10.00

	Per Semester
Tuition for semester	$110.00

(Applied music not included)

N. B.—Applied music can be taken with any teacher approved by the College and credit will be given if the student passes the semester examinations, as required by the College.

Instruction in applied music is arranged for and payment made directly to the teacher.

Private instruction taken for credit at the College by special students is arranged for and paid directly to the teacher. A College fee of $17.00 per semester will be charged.

The teacher will be assigned by the Dean.

COURSES OF STUDY

I

COURSES IN APPLIED MUSIC

A. PIANO DEPARTMENT

The candidate should be able to play all major and minor scales in thirds, sixths, and tenths in a moderate tempo; arpeggios in octave position in all keys, and some short octave etudes. He should have studied some of the standard etudes, such as Moszkowski, Op. 91; Czerny, Op. 299; Heller, Op. 45 and 46; Bach, "Little Preludes," and two or more "Two-Part Inventions"; easier sonatas of Mozart and Haydn; Mendelssohn's "Songs Without Words," etc.

Piano students are trained in the art of accompanying by being called upon to accompany students in voice and solo instruments, under the supervision of their respective teachers.

The applicant should study some orchestra instrument before graduation.

Freshman Year.

Scales: arpeggios; triads; dominant sevenths; diminished sevenths.

Exercises: Beringer, "Daily Pianoforte Studies"; Philipp, "School of Technic," or some similar work.

Studies: Cramer, Moszkowski, etc.

Bach: "Two-Part Inventions," continued; French Suites.

Sonatas: Mozart and Haydn; Beethoven, Op. 14, No. 1; selected pieces.

Sophomore Year.

Scales: All major and minor in thirds, tenths, and sixths in four grades of speed, tempo M. M. 80; arpeggios.

Exercises: Beringer, Philipp, Cortot, etc., continued.

Bach: Partitas, French and English Suites.

Studies: Czerny, Op. 740; Cramer, etc.

Sonatas: Haydn and Mozart; Beethoven, Op. 10, Nos. 1 and 2; Liszt, "Consolations"; Schubert, "Impromptus," Op. 90 and Op. 142; Chopin, easier waltzes and mazurkas; nocturnes, Op. 9, No. 2; Op. 55, No. 1, etc.; some compositions of corresponding difficulty by standard modern composers.

Junior Year.

Scales and arpeggios as before, M. M. 88.

Exercises: Cortot, Beringer, Philipp, Moszkowski, "School of Double Notes."

Studies: Moscheles; Clementi's "Gradus ad Parnassum"; MacDowell, Op. 139; or works of corresponding difficulty.

Bach: "Well-Tempered Clavichord."

Sonatas: Beethoven, Op. 2, Nos. 2 and 3; Op. 13, 22, 26, 90, etc.

Standard compositions, such as Chopin: Nocturnes, Preludes, Mazurkas; Schumann, "Arabesque," "Novelettes," "Papillons," "Scenes from Childhood"; compositions of Debussy, Brahms, MacDowell, Horatio Parker, Arthur Foote, etc.

Senior Year.

Scales and Arpeggios in all forms at M. M. 112.

Studies: Clementi, "Gradus ad Parnassum"; Chopin; Moszkowski, Op. 72; Scriabine; and other works of corresponding difficulty.

Bach: "Well-Tempered Clavichord," "Italian Concerto"; Mozart, Concerto in D Minor; Beethoven Sonatas, Op. 31, Nos. 3, 27. 90, 81-A; concerto, Op. 37; Chopin: Ballades, Polonaises, Nocturnes; Schumann "Kreisleriana," "Faschingsschwank aus Wien"; Brahms, Rhapsodies; compositions by Debussy, Ravel, Albeniz, MacDowell, Grieg, etc.

B. VIOLIN DEPARTMENT

To enter the four-year course leading to the degree of Bachelor of Music, with violin as a major study, the applicant must have the ability to perform etudes of the difficulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto No. 23, De Beriot Concerti Nos. 7 and 9, and the Tartini G Minor Sonata. The applicant should have an elementary knowledge of the pianoforte or acquire it before graduation.

Freshman Year.

Technique of bowing and left hand. Sevcik, Studies from Mazas, Kreutzer, Dont. Selected concerti by De Beriot, Viotti, Rode. Sonatas by Handel, Geminiani and other masters.

Sophomore Year.

During the second or the third year the candidate must study viola (no teacher required) and be able at the end of the first semester to hold a viola chair in the Symphony Orchestra. Failing to do this, the student will lose five of the ten credits allowed for that year's major instrument.

Technique continued. Sevcik. Studies: Kreutzer, Fiorillo, Rode. Pieces by Wieniawsky, Vieutemps, etc. Concerti by Viotti, Kreutzer, Rode. (Viola in junior orchestra.)

Junior Year.

Technique continued. Studies: Fiorillo, Rode, Mazas, Book III. Concerti by Vieuxtemps, Spohr, etc. Italian masters. Bach, Sonatas.

Senior Year.

Studies of higher grade of difficulty. Sonatas by Bach (violin alone). Concerti by Bruch, Mendelssohn, Lalo, St. Saens, etc.

C. VIOLONCELLO DEPARTMENT

Freshman Year.

Major and minor scales in three octaves. Technique of left hand and bowing. Thumb-position exercises; Grutzmacher's Daily Exercises. Dotzauer: Vols. I and II. Selected solo pieces.

Sophomore Year.

Four-octave scales. Technique (continued). Studies by Grutzmacher, Franchomme, Duport. Sonatas, concerti and solos of suitable grade.

Junior Year.

Technique (continued). Giese: Technical Exercises. Julius Klengel: Studies. Sonatas by J. S. Bach. Selected compositions by Golterman, Romberg, and others.

Senior Year.

Exercises by Servais, Piatti, Popper, etc. Concerti selected from Schumann, St. Saens, Haydn, Lalo. Sonatas selected from Beethoven, Grieg, Boelman, Brahms, and others.

D. HARP DEPARTMENT

Freshman Year.

(a) Scales and Arpeggios; Technique; Mes Exercises, Godefroid; Studies, Bochsa; Solfegietto, Bach; Chacone, Durand; Pieces, Folk Songs.

(b) Instrumental Accompaniment; Ave Maria, Gounod, Bach; Le Cygne, St. Saens; Hasselman's Selected Solos.

Sophomore Year.

(a) Scales and Arpeggios; The Harpist's Daily Dozen; Salzedo Studies; Haydn; Theme and Variations; Etudes and Preludes, Nadermann.

(b) Spohr, Sonata (Harp and Violin); Mozart, Concerto (Harp, Flute and Piano).

Junior Year.

Orchestral Parts; Wagner, Schuecker, Book I and II; Widor, Choral and Variations (Harp and Orchestra); Ravel, Introduction and Allegro; Cadenzas, Lucia de Lammermoor; Lizst, Hungarian Rhapsody.

Senior Year.

Applied pedal combinations of Major, Minor, Diminished Chords; Transcriptions Classiques, Bach-Renie; Berlioz, Enfance de Christ (Harp and two Flutes).

E. ORGAN DEPARTMENT

Applicants for Organ must have sufficient technical equipment to proceed with the study of the instrument.

This course is intended for both concert and church field, the latter mainly.

Freshman Year.

Preparatory. Manuals alone; manuals and pedals.

Bach: Selected Chorale Preludes; Selected Preludes and Fugues. Selected works by old and modern masters.

Sophomore Year.

Bach: Continued. Selected Preludes and Fugues; Mendelssohn, Sonata IV; Guilmant, Sonata; Cesar Franck, Prelude, Fugue and Variation; selected works by American, English, French or German composers.

Junior Year.

Bach: Sonatas; Concerto in A Minor; Toccata and Fugue in D Minor; Handel, Concerto; selected works by Widor, Cesar Franck, Mendelssohn, Guilmant; selected modern compositions.

Senior Year.

Bach: Continued. Cesar Franck, Grande Piece Symphonique; compositions by Widor, Vierne, and modern masters.

F. VOICE DEPARTMENT

Entrance Requirements

Two years of preparatory study, at least, are required to enter the course leading to the degree of Bachelor of Music, with voice as a major subject. Applicant must know the fundamentals of breath control and tone production. He should be able to sing the elementary vocalises of Sieber, Vaccia, and simple songs.

Freshman Year

Review of fundamentals of breath control and tone production. Poise. Psychological approach to singing. Study of vowels and consonants. Enunciation and pronunciation. Concone exercises. Studio exercises. Old Italian songs and arias. Songs in English, including folk songs.

Sophomore Year

Lutgen, 20 Daily Exercises, Vol. I. Spicker's Masterpieces of Vocalization, Book I. Study of phrasing. Classic songs of the old masters, including Gluck, Handel, Hayden, Mozart, etc. Study of arias from the oratorios. Songs by English and American composers.

Junior Year

Review of fundamentals. Scales and arpeggios. Panofka's 24 Vocalises. Spicker's Masterpieces of Vocalization, Book II. Arias and songs of French, Italian, English and American composers. German Lieder.

Senior Year

Masterpieces of Vocalization, Book III. Additional operatic and oratorio arias. Russian songs (in English). Modern French, Italian, German, English and American song literature.

Students pursuing the four-year course in Voice are required to specialize in one foreign language and possess a working knowledge of two others. French, Italian and German are those specified.

REQUIREMENTS FOR GRADUATION

Candidates are required to perform satisfactorily a recital program of sixteen songs at the completion of the course. They must be able to play an accompaniment of medium difficulty; to read at sight a song in English of moderate difficulty, or a part in a concerted composition; to prepare, unassisted, a song or an aria.

BACHELOR OF MUSIC WITH APPLIED MUSIC AS A MAJOR SUBJECT

FRESHMAN

Major Subject.	Group	Hrs.	Cred.
Instrument or Voice	I		8
Sight Singing F. D. 101-102	II	3	3
Dictation 101-102	II	3	3
Harmony 101-102	II	3	6
Appreciation 101-102	II	1	1
Orchestra or Chorus	I	1	
Recital class	II	1	
English	III	3	6
Foreign Language	III	3	6

SOPHOMORE

Major Subject.	Group	Hrs.	Cred.
Instrument or Voice	I		8
Sight Singing F. D. 103-104	II	2	2
Dictation 103-104	II	2	2
Harmony 103-104	II	3	6
Appreciation 103-104	II	1	1
Form and Analysis 101-102	II	1	2
Orchestra or Chorus	I	1	1
Recital Class	II	1	1
English	III	3	6
Foreign Language	III	3	6

Note—The Recital and Chorus or Orchestra classes in the Freshman year do not carry any credit; however, attendance is compulsory.

JUNIOR

Major Subject.	Group	Hrs.	Cred.
Instrument or Voice	I		8
Harmony 201-202	II	2	4
Counterpoint 201-202	II	2	4
Form and Analysis 201-202	II	2	4
History of Music 201-202 (Prep. Musicology)	II	2	4
Orchestra or Chorus	I	1	1
Recital Class	II	1	2

SENIOR

Major Subject.	Group	Hrs.	Cred.
Instrument or Voice	I		8
Counterpoint 203-204	II	2	4
Composition 201-202	II	1	2
Orchestration 201-202	II	1	2
Conducting 201-202	II	1	2
History of Music	II	2	4
Practice Teaching	II	3	3
Orchestra or Chorus	I	1	2
Recital Class	II	1	2
Psychology	III	3	6

II

COURSES IN THEORY

This department includes courses intended to give a general musical education to the student who specializes in Applied Music.

Theory may also be taken as a Major Subject. In that event, this course of studies gives the student an adequate foundation for further specialization in its various branches, in the creative field: Composition, or in the analytical and historical fields: Criticism of Music.

A student who wishes to enter this department must show ability in piano playing equal to the entrance requirements as outlined for the Piano Department (page 17) and satisfy, by examination, Sight Singing F. D. 102, Dictation 102, Harmony 104.

The course of study in the department of Theory may be slightly altered to meet the individual needs of the applicant; such adjustments must be suggested by the Head of the department and authorized by the Dean.

In the two first years the applicant is expected to make an average of B or higher in Group II. If this requirement is not met, the student is advised not to continue this course.

The requirements for graduation are the presentation of at least one composition in one of the larger forms, and at least one composition for archestra. The latter may be in one of the smaller forms. The student is expected to conduct the orchestra in a public performance.

BACHELOR OF MUSIC DEGREE WITH COMPOSITION AS A MAJOR SUBJECT

LOWER DIVISION

(1) Theoretical Courses.

Two years of Harmony (minimum 20 semester hours).

Three years of Sigh Singing and Dictation (minimum 20 semester hours).

Keyboard Harmony (minimum 20 semester hours).

One year of Hictory of Music (minimum of 4 semester hours).

Form and Analysis (minimum of 4 semester hours).

Note—Private work in Harmony may be credited in accordance with work done equivalent to the stated class courses, provided the pupil passes the same examination as the class.

UPPER DIVISION

Counterpoint, Canon and Fugue (minimum 8 semester hours).

Orchestration and Score Reading.

Composition of all forms, to include:

(a) One movement in sonata form for one or more instruments.

(b) A fugue in at least five sections, showing the usual contrapuntal devices.

(c) Songs or pieces for the instrument in which the candidate is majoring.

(d) The scoring of a composition for full orchestra.

(2) Applied Music.

The student will continue the study of Applied Music throughout the four years of his course of study. Whether or not piano is the major instrument, the student should acquire a thorough practical knowledge of the pianoforte. He will find it advantageous to spend, if possible, at least one semester each in the study of three orchestral instruments, to include one instrument in each section of the orchestra—i. e., strings, woodwind and brass.

(3) Academic Courses.

A minimum of eighteen and a maximum of thirty semester hours in subjects of a general cultural value are required.

III
COURSES IN SCHOOL MUSIC

The courses in the School Music Department are so organized as to prepare well-trained teachers of Music for the Elementary and High Schools. Music being now part of the curriculum in all schools, there is an increasing demand for highly trained Music Supervisors.

Two courses of study can be pursued, both leading to the degree of Bachelor of Music with School Music as a Major. One prepares the student for General Supervisor, the other for Instrumental Supervision.

The General Supervisor has charge of music instruction in the Elementary Schools, and of vocal music primarily in the High Schools and Normal Schools.

The Instrumental Supervisor must be qualified as a director of band and orchestra in Schools and Colleges, and to teach theoretical and applied music courses in High Schools.

The Course of Study is so planned as to satisfy the requirements for the obtaining of a life teacher's certificate from the Louisiana State Board of Education.

For Bachelor of Music degree (Instrumental Supervisor) the candidate must offer one major instrument for admission. That instrument may be a string, woodwind or brass instrument used in Symphony Orchestras.

During this course of study all instruments of the Symphony Orchestra are taught in classes. For graduation the candidate must have acquired a degree of ability equal to what would ordinarily be termed as Grade II in all of these instruments.

Bachelor of Music With School Music As a Major Subject

General and Instrumental Supervisor

FRESHMAN

Subject.	Group	Hrs.	Cred.
*Piano	I		6
*Voice (General Supervisor) or *Major Instrument (Instrument Supervisor)	I		5
Sight Singing M. D. 101-102	II	3	3
Dictation 101-102	II	2	2
Harmony 101-102	II	3	6
Appreciation 101-102	II	1	1
English	III	3	6
Foreign Language	III	3	6

SOPHOMORE

Subject.	Group	Hrs.	Cred.
*Piano	I		6
*Voice (General Supervisor) or *Major Instrument (Instrumental Supervisor)	I		5
*Woodwind Instrument	II		2
Sight Singing 103-103 M. D.	II	2	2
Dictation 103-104	II	2	2
Harmony 103-104	II	3	6
Appreciation 103-104	II	1	1
English	III	3	6
Foreign Language	III	3	6

Note—For the Freshman and Sophomore students the Recital and Chorus or Orchestra classes are compulsory without credit.

JUNIOR

Subject.	Group	Hrs.	Cred.
*String Instrument	I		2
*Brass Instrument	II		2
Harmony 201-202	I	2	4
Counterpoint 201-202	II	2	4
Psychology (General)	III	3	6
Form and Analysis 101-102	II	1	2
*Methods in Appreciation 201	III	1	1
History of Music 201-202 (Prep. Musicology)	II	2	4
Principles of Teaching and Observation	III	2	2
Recital Class	II	1	1
Chorus or Orchestra	I	1	1

*First semester only.

SENIOR

Subject.	Group	Hrs.	Cred.
Educational Psychology	III	3	6
Methods 203-204	III	2	4
Practice Teaching	III	2	2
Form and Analysis 201-202	II	2	4
Orchestration 201-202	I	1	2
Conducting 201S-202S	II	1	1
History of Music 203-204	II	2	4
Dramatic Art	III	2	4
Chorus or Orchestra	I	1	1
Recital Class	II	1	2

*All Applied Music is taken privately with an instructor. See page 12, N. B.

IV. ACADEMIC DEPARTMENT

The courses of this department are given in the College of Arts and Sciences of Loyola University.

In order to meet the requirements of the National Association of Schools of Music the following standards have been set for Group III:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in language, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of Arts and Sciences.

DESCRIPTION OF COURSES

Applied Music

For description of courses in Voice, Piano, Organ, Violin, Violoncello and Harp, see Applied Music, page 16.

Flute. Diatonic and Chromatic scales and arpeggios in all keys.

Exercises: Pares, Maquarre, De Lorenzo; orchestra studies, chamber music, works by Bach, etc.

Oboe. Diatonic and Chromatic scales and arpeggios.

Exercises: Pares and Barret; orchestra studies and woodwind ensemble; selected pieces.

Clarinet. Diatonic and Chromatic scales and arpeggios.

Exercises: Studies, Langelus; transposition studies; and woodwind ensemble. Fantasia and Rondo-Weber and other works of similar value.

Bassoon. Diatonic and Chromatic scales and arpeggios.

Studies: Weissenborn (revised edition); Pares, Orchestra Studies; woodwind ensemble.

French Horn. Breathing, tonguing, embrochure tone production, transposition scales and arpeggios.

Studies by Eric Hauser; orchestral studies; brass ensemble; selected works.

Trumpet. Tone production, breathing, tonguing, embrochure, scales and arpeggios.

Studies: S. Jacome, Arban, Goldman; orchestra studies; brass ensemble.

Trombone. Scales and arpeggios, tone production, breathing.

Studies: Muller, Clarke, etc.; orchestra studies; brass ensemble.

Chamber Music 101:102. 1 hour, 1 credit.

This class offers an opportunity to students majoring in instrumental music to become acquainted with Chamber Music literature, such as Sonatas, Trios, Quartettes, etc.

Orchestra Class. 1 hour, 1 credit.

The Junior Orchestra is composed of students of the Freshman and Sophomore Classes.

Material: Original scores and those arranged by the students of the orchestration classes.

Chorus Class. 1 hour, 1 credit.

Students of voice, piano or theory who do not participate in the Orchestra must follow the Chorus Class.

N. B.—Both Orchestra and Chorus Classes meet once a week, except when recitals or concerts are being prepared in which the Orchestra, Chorus, or both take part.

When additional rehearsals are held during the day or night, these rehearsals will be considered as regular classes and students will be charged with all absences.

Recital Class. 1 hour, 0 credit.

Weekly recitals are given by members of the faculty, students of the college and by other musicians. All students are expected to write a criticism of the performance both from a musical and an interpretative point of view.

Theory

Courses of study numbered 101-102, etc., are intended for the lower division; the last cipher refers to the semester.

Sight Singing F. D. 101. 3 hours, 1½ credits.

Sight reading in Treble and Bass Clefs. Preparatory study of the Soprano Clef. Sight Singing in two voices.

Prerequisite.

Elementary Theory. Key and Scale Construction.

Sight Singing F. D. 102. 3 hours, 1½ credits.

Sight Singing in Treble, Bass and Soprano Clefs. Preparatory study of the Alto and Tenor Clefs. Sight Singing in two and three voices.

Sight Singing F. D. 103. 2 hours, 1 credit.

Sight reading of more difficult music written in Treble, Bass, Soprano, Alto and Tenor Clefs. Sight reading of music with changing Clefs. Preparatory study of the Mezzo-Soprano and Baritone Clefs.

Sight Singing F. D. 104. 2 hours, 1 credit.

Sight reading of music written in the Mezzo-Soprano and Baritone Clefs. Sight reading of music with changing Clefs.

Sight Singing M. D. 101. 2 hours, 1 credit.

Diatonic progressions and skips along the tonic dominant, subdominant and submediant chords. Various rhythmic figures, including two notes to the beat. Easy two-part exercises.

Texts: Melodia, Book I; Cole and Lewis, Book of Songs.

Sight Singing M. D. 102. 2 hours, 1 credit.

Read at sight, individually, with syllables in all keys. Easy two-part exercises and songs in treble and bass clefs. Rhythmic figures, including four notes to the beat.

Texts: Cole and Lewis, Melodia, Book II; Book of Songs.

Sight Singing M. D. 103. 2 hours, 1 credit.

Chromatic and minor scales. Drills in diatonic and chromatic intervals. Rhythmic figures with two, three and four notes to the beat. Two and three-part singing.

Texts: Cole and Lewis, Melodia; Book of Songs.

Sight Singing M. D. 104. 2 hours, 1 credit.

Intensive study of difficult rhythmic figures. Chromatic intervals. Three and four-part singing. Beginning of Modulation.

Dictation 101. 3 hours, 1½ credits.

Recognition of intervals. Easy diatonic interval progression. Simple rhythmic and melodic dictation.

Dictation 102. 3 hours, 1½ credits.

Melodic and rhythmic dictation continued. Recognition of diminished and augmented intervals. Preparatory training for two-part dictation. Dictation of lessons containing simple modulation. Taking musical dictation in limited time.

Dictation 103. 2 hours, 1 credit.

Two-Part Contrapuntal dictation. Preparation for harmonic dictation. Single-part Melodic dictation continued, faster tempo, and much attention is given to speed of registration.

Dictation F. D. 104. 2 hours, 1 credit.

Contrapuntal and Harmonic dictation.

Harmony 101. 3 hours, 3 credits.

Study of the fundamental Theory of Music, comprising notation and formation of scales. The study of the general scale of fifths, demonstration and establishing the Diatonic, Chromatic and Enharmonic orders in music. A complete study of intervals and their classification according to order to which they belong. Time division; classification and inversions; principle of figuration and terms used in the study of Harmony.

Harmony 102. 3 hours, 3 credits.

Principles of chord connection in fundamental position. Doubling of notes. Inversions, the dominant and secondary seventh chords and inversions. Harmonization of given figured basses by Richter or Jadassohn.

Harmony 103. 3 hours, 3 credits.

Text Book: Percy Goetchuis. Tone relations. Division I. Harmonization of given Melodies, figured and unfigured Basses.

Harmony 104. 3 hours, 3 credits.

Alterations. Modulation. Harmonization of given melodies and figured Basses.

Harmony 201. 2 hours, 2 credits.

Passing notes, suspensions and anticipations. Harmonization of Folk Songs and original Melodies, applying acquired knowledge in Elementary form.

Harmony 202. 2 hours, 2 credits.

Harmonization of Chorals.
Text: Kufferath, Ecole de Chorale.
Harmonization of given Melodies.
Text: Lavignac, Lecons d'Harmonie.

Counterpoint 201. 2 hours, 2 credits.

Two-part strict counterpoint—all species.

Counterpoint 202. 2 hours, 2 credits.

Two-part inventions.

Counterpoint 203. 2 hours. 2 credits.

Three-part strict counterpoint—various species.

Counterpoint 204. 2 hours. 2 credits.

Three-part inventions.

Form and Analysis 101. 1 hour, 1 credit.

Evolution of the Musical Sentence. Accentuation. Cadences and their meaning in the Musical discourses. Analysis of Musical Sentences.

Form and Analysis 102. 1 hour, 1 credit.

Continuation of Form 101.
Text: Goetschius, "Homophonic Forms in Musical Compositions."

Form and Analysis 201-202. 2 hours, 4 credits.

Applied Form (preparatory to Composition). Complete review of Form 102 with written application.
Text: Goetschius, "Homophonic Forms in Musical Composition."

Composition 101, 1 hour, 1 credit.

Original Composition of smaller forms. Two and three-part Song forms.
Text: Goetschius, "Homophonic Forms."

Composition 202. 1 hour, 1 credit.

Original Composition of Song forms with trio.

Orchestration 201. 1 hour, 1 credit.

A study of orchestra and band instruments.

Orchestration 202. 1 hour, 1 credit.

Transcription and scoring for orchestra and of simple Compositions by Schumann, Mendelssohn, Grieg, etc.

Conducting 201. 1 hour, 1 credit.

Use of baton. Score reading. Practice in conducting small combinations of two to four parts.

Conducting 202. 1 hour, 1 credit.

Score reading and practice in conducting the Junior Orchestra and Chorus.

Practice Teaching. 1 hour, 1 credit.

Normal training is given to Junior and Senior students through supervised teaching of their major subjects.

A student specializing in Theory or Composition will acquire teaching experience by instructing students who need preparation for the removal of conditions.

Methods in Appreciation 201. 1 hour, 1 credit.

The teaching of Music Appreciation in the Intermediate Grades.

Methods and materials adapted to Junior and Senior Year High are studied.

Methods in Appreciation 202. 1 hour, 1 credt.

Conducting of Appreciation Classes.

Methods 203. 2 hours, 2 credits.

Note singing and care of the child's voice, first and second grades. Problems in tone and rhythm. Games suitable for kindergarten and first grade.

Material and methods for the third, fourth and fifth grades. Drill in musical activities of the schoolroom.

Methods 204. 2 hours, 2 credits.

Material and methods for the sixth, seventh and eighth grades. Classification of voices. Drill in activities of the schoolroom.

Students must have had not less than one year of observation and practice teaching, or professional experience.

Adolescent Voice. Courses of study of Music for High Schools and Normal Schools.

Applied Music for High Schools. Selection of materials for Chorus, Glee Club, and Orchestra.

Methods 201-202 (Instrumental). 2 hours, 2 credits.

Study of Instrumental Class pedagogy. The teaching of String and Woodwind classes in the elementary grades. Problems of organization and equipment; suitable material is studied. Observation and Participation. Opportunities are provided for practice teaching by observation and participation of vocal and instrumental classes in schools.

Methods 203-204 (Instrumental). 2 hours, 2 credits.

Continuation of Methods I. 202, with special attention given to Orchestra ensemble combinations. Development of Brass and Percussion Classes.

Observation and participation continued.

Appreciation 101. 1 hour, ½ credit.

A general survey of the evolution of the musical sentence, with audible illustration of examples. This course is intended to develop attentive listening.

Appreciation 102. 1 hour, ½ credit.

Further development of musical understanding. Various smaller forms of musical composition are studied, analyzed and orally recognized.

Appreciation 103. 1 hour, ½ credit.

Music of various nationalities and periods is recognized and analyzed.

Appreciation 104. 1 hour, ½ credit.

Further development of musical understanding. Larger forms of musical composition are performed and studied.

History of Music 201 (Prep. Musicology). 3 hours, 3 credits.

The music of the ancient Greeks.
The music of the early Christian Church.
The beginning of Polyphony. Study of Neumatic Notations.

History of Music 202 (Prep. Musicology). 3 hours, 3 credits.

The Medieval period.
The Medieval and Renaissance instrumental music.

History of Music 203. 1 hour, 1 credit.

Monteverde—Transition to the modern period.
Development of Italian opera.
The beginning of opera in France, England and Germany.
Instrumental music of the seventeenth century.

History of Music 204. 1 hour, 1 credit.

Romantic and modern periods.
The rise of modern schools.
Biography—American development.
Modern tendencies.

REGISTER OF STUDENTS

Freshmen

Bonnabel, Miriam
Breaux, Wessie
Calamari, Mary
Canovsky, Ada
Dittmann, Marjorie
Fitzmorris, Florence
Glazer, Seymour
Kelly, Thomas
Lyons, Irving
Lyons, Yvonne
Mittlestaedt, Robert
Montalbano, Vancy
Pomarici, Josephine
Simon, Cecilia
Smith, Mary Elizabeth
Smith, Vera
Waguespack, Winnie
Waguespack, Winona
Wood, John

Sophomores

Allen, Inez
Aviles, Tulia
Benton, Mrs. C. R.
Chastant, Patricia
D'Antonio, Helen
De Brueys, Mrs. Gladys
Dietrich, Norman
Frisch, Iris Mae
Kearny, Katherine
Lafaye, Rosemary
Melancon, Jessie
Pickering, Gaile
Sutton, Dorothy

Juniors

Ansel, Imelda
Chauvin, Florence
d'Hemecourt, Gwendolyn
Durmeyer, Evelyn Mae
Gianelloni, Frances
Gustine, Henry
Hofstra, Paula
Lacassagne, Ralph
Van Pelt, Shirley

SENIORS

Ballard, Vivian
Connor, Eudolie
Cupero, Hamil
Guiffria, Anna
Hyman, John W.
Jones, Margaret
La Nasa, Marcel
Landry, Sr. Marie Elizabeth, O.S.U.
Louapre, Rene
Schilio, Emile
de Tarnowsky, Louise
Tebault, Eugie
Weilbaecher, Sr. Mary Loyola, O.S.U.
Ziegler, Azelie

NOT CLASSIFIED

Mother Marie Angela, O.S.U.
Alice Doullut
Ettore Fontana
Nita Hascheck
Alma Hobbs
Sidney Hourguette
Sister James, O.S.U.
Erminie McNeely
Agnes Morel
Anthony Papalia
Rosario Papalia
Amelie Points
Chester Wicker

SOUTHERN PRINTING CO., INC.
411 TCHOUPITOULAS ST.
NEW ORLEANS, LA.